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THE ART TARIFF.

To the Editor of THE ART UNION :

SIR :—Says the *Evening Post* : " There can be no doubt that the permission to our painters and sculptors living abroad to import their work free of duty, while the European artist, whose studio is next door to that of the American, must pay a duty on his work, is a violation of the spirit of our treaties, and that we have no right, by these treaties, to exempt manufacturers of American nationality naturally residing abroad under the protection and advantages accorded by the State in which they reside, from the burdens we impose upon the citizens of that State." But have we the right, on the other hand, to exempt American artists living abroad and European artists from burdens we impose upon American artists residing in this country ?

The American artist who sticks to his own country, certainly should not be burdened in order to place the American who lives abroad and the European artist upon the same footing. Let it be done rather by taxing the works of the American who lives permanently abroad and who is too often an American only in name. If he don't like it, let him come home and identify himself with the Art of his own country. ARTIST.

MR. MARQUAND'S TARIFF IDEAS CRITICISED.

To the Editor of THE ART UNION :

SIR :—The views taken by Mr. Marquand in his able article on Free Art, in the April number of the *Princeton Review*, are generally those that have always obtained amongst the artists of this country, but like all of the writers on the Free Art side, he does not appear to understand the real meaning of a tax laid upon the importation of foreign works of art. He says of such a tax that " it assumes that the American work of art cannot on a basis of *equality* stand comparison with foreign works, and that it must have the advantage of a handicap, etc., etc." On the contrary, it assumes that the American work of art *can*, on a basis of *equality*, but *cannot*, on a basis of *inequality*, stand comparison with foreign works that are produced in countries where the expenses of living are not half as large as they are here—and the duty is simply to *equalize* conditions that without it are unequal for reasons given in my letter in the March number of THE ART UNION.

No one will object to the exemption from duty of all works of art of more than fifty years of age.

If Congress insists on giving a Free Art bill, let it be a genuine one and not one that is a mockery, as is the Belmont bill. Let the bill admit " Lithographs, etchings, and engravings of every kind ; and all statuary of whatever material, such as marble, stone, wood, ivory, metal or plaster." This is the wording of the genuine Free Art bill that was introduced in January, 1883, and defeated in the Committee of Ways and Means.

— W.

GENERAL ART NOTES.

WILLIAM T. TREGO, the Philadelphia painter, has entered suit in the Court of Common Pleas of that city against the Pennsylvania Academy of Fine Arts to recover the \$3,000 that institution offered for the best painting of a Revolutionary subject. The jury reported that Mr. Trego's picture was the best of those submitted, but merited nothing better than the third prize, a silver medal. This the artist refused. He states that no standard of excellence was mentioned in the offer of the prizes—*N. Y. Herald*.

THE SALON JURY on paintings for this year's exhibition was as follows:—President—M. Bouguereau. Vice Presidents—MM. Cabanel, Bonnat and Busson. Secretaries—MM. de Villefroy, Tony Robert Fleury, Humbert and Guillemet. MM. Baudry, Jules Breton and De Neuville who resigned from the Salon Jury, were replaced by MM. Renouf, Bastien-Lepage and Emile Van Marcke.

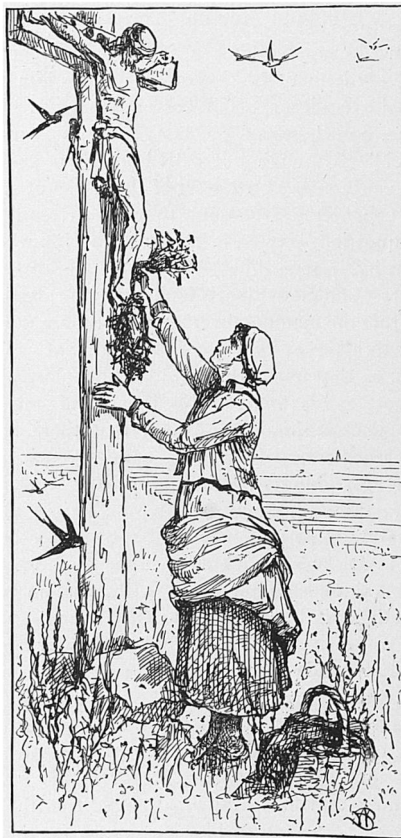
LAST YEAR nearly sixty thousand copies of the Illustrated Salon Catalogue were sold !

JOHN S. SARGENT, who has lately taken up his abode in England, is painting a picture showing Queen Victoria holding a drawing room at Buckingham Palace, which promises well—according to those who have noted the advancement of the work.

ART UNION MATTERS.

THE ART UNION EXHIBITION.

DURING the past month, the number of visitors to the Art Union galleries has been exceedingly small, despite the pleasant weather, and every day the wisdom of the Board of Control in giving up the present galleries at the expiration of the lease, becomes more evident.



A Votive Offering.—W. SATTERLEE, A. N. A.

IN THE ART UNION EXHIBITION.

The Management of the Art Union believed that the selection of a central location would enable the galleries to secure a large number of visitors. The fact that it was necessary to ascend to the fourth floor, to obtain access to the galleries, was not considered of great moment, considering the fact that the elevator ascended from the street door, yet doubtless this has had its effect upon the attendance, and in the selection of new galleries the results of past experience will be manifest.

A number of new paintings have been received and hung in the galleries during the past month. Among these may be mentioned " Far Away," " In Florida," and " Cattle," by

Johannes A. Oertel; "A Summer Morning in Ulster County," by Kruseman Van Elten; "A Midsummer Afternoon," by Carl Brenner; "Pretty Poll," by De Scott Evans; "A Seasoned Cup," by Carl Gutherz, and a landscape by Charles Lanman. An opportunity for seeing the present exhibition will be given visitors until June 1st, then it will close for the summer.

We illustrate, herewith, a painting by Walter Satterlee, entitled "A Votive Offering." A young peasant woman has approached one of the shrines frequently to be found by the roadside in most of the European countries, and is decorating it with wild flowers. The scene is located on the coast of France, on a bluff overlooking the sea. There is a bright effect of sunshine in the picture, which is interesting both in subject and treatment.

ANNUAL MEETING AND ELECTIONS.

The American Art Union held its first Annual Meeting, April 2, when officers were elected to serve during the ensuing year. The Board of Control was re-elected, with the exception of A. D. Shattuck and J. B. Bristol, whose resignations were tendered sometime ago. To fill the places of these gentlemen, George H. Story and Thomas Moran were elected.

NEW MEMBERS.

Since the publication of the March number of THE ART UNION, the following artists have been elected to active membership and have duly qualified:

DE SCOTT EVANS, Cleveland, O.; CARL GUTHERZ, St. Louis, Mo.; W. HAMILTON GIBSON, Brooklyn, N. Y.; T. C. FARRER, London, England; BENJ. LANDER, New York; WALTER PARIS, Washington, D. C.; W. H. RANGER, New York; MAX WEYL, Washington, D. C.

CALIFORNIA EXHIBITIONS.

Some three weeks ago, the Art Union closed negotiations with the San Francisco Art Association by which the Art Union agreed to furnish a collection of fifty paintings, by members of the Union, to be exhibited by the Art Association in San Francisco, afterward by the same association at the Sacramento State Fair, and later still, with the Mechanics' Institute, of San Francisco. The Art Association contracted to pay the cost of transporting the pictures both ways, and guaranteed sales to the amount of \$5,000—or failing in sales to that amount, to pay the Art Union \$1,000 for the loan of the pictures. To save expense in transportation, the pictures were taken *unframed*, the Art Association finding it more profitable to purchase suitable frames in San Francisco, even if they should have to be thrown away after the exhibitions are over, than to pay the freight on frames from here. This is very satisfactory to the artists whose pictures are sent, for if their works are not sold, they will at least be put to no expense for repairing and regilding frames, as is usually the case.

At a meeting of the Art Union, April 17, Harry Chase, Edward Gay and J. William Pattison were chosen to select the paintings to be sent to San Francisco, and on April 19,

the following were selected from a large number sent in:

"The Forests of Mt. Washington,"	ALBERT BIERSTADT.
"Summer Days,"	W. C. BAUER.
"Her First Proposal,"	W. L. SHEPPARD.
"On the Meadows, Sussex, England,"	WILLIAM MAGRATH.
"In the Grove,"	K. VAN ELTEN.
"The Toilet,"	J. H. DOLPH.
"An Upland Farm,"	JERVIS M'ENTEE.
"The Spirit of the Storm,"	CHARLES H. MILLER.
"Satisfied,"	ALFRED FREDERICKS.
"In a New England Quarry,"	J. A. OERTEL.
"An Art Votary,"	BENONI IRWIN.
"Hide and Seek,"	J. WELLS CHAMPNEY.
"Sunset Near Morelia, Mexico,"	THOMAS MORAN.
"Evening,"	A. H. WYANT.
"The Monopolist,"	WILLIAM MORGAN.
"Lake George,"	G. W. WATERS.
"Morning in the Meadows,"	CHARLES HARRY EATON.
"Flowers,"	JULIA DILLON.
"Grandfather's Slippers,"	E. WOOD PERRY.
"On the Desert,"	FRANK WALLER.
"Live Oaks in Louisiana,"	J. R. MEEKE.
"Married in Court,"	F. SCHUCHARDT, JR.
"Spring on the Hillside,"	HAMILTON HAMILTON.
"View on Mt. Willard, N. H.,"	W. L. SONNTAG.
"La Petite Leoine,"	E. F. ANDREWS.
"Gray Dawn,"	JULIAN RIX.
"The Hunters,"	GEORGE INNESS, JR.
"Evening, Coast of New Jersey,"	F. K. M. REHN.
"Near Lake Champlain,"	R. M. SHURTLIFF.
"Coming Home,"	MARY KOLLOCK.
"The Chimney Corner"	P. P. RYDER.
"Tuning Up,"	WALTER SHIRLAWS.
"Love's Crown,"	HENRY A. LOOP.
"October by the Sea,"	M. DE F. BOLMER.
"Ann Port, Isle of Jersey,"	THOMAS ALLEN.
"The Cobbler,"	J. H. NIEMEYER.
"On the Delaware River,"	H. A. GRANBERY.
"Keeping Guard,"	WIDGERY GRISWOLD.
"Little Sunshine,"	GEORGE C. LAMBDIN.
"Peaches,"	W. M. BROWN.
"The Bird's Breakfast,"	PERCIVAL DE LUCE.
"The Broken Pitcher,"	GEORGE H. STORY.
"The Old Williams House,"	C. B. COMAN.
"A Close Shave,"	E. L. HENRY.
"Bacchantes,"	P. F. ROTHERMEL.
"Summer Days,"	A. M. FARNHAM.
"The Spinner,"	FREDERICK JAMES.
"Song of the Twilight,"	CONSTANT MAYER.
"The Quiet Waters of the Mohawk,"	EDWARD GAY.
"Grandma's Visitors,"	DE SCOTT EVANS.
"A Winter in New England,"	W. S. MACY.

These pictures have been sent to San Francisco.

Negotiations are now pending with Art associations in several cities, and by the time the summer exhibition season is well open, the Art Union will probably have collections of its paintings in the North, South, East and West.

The closing part of the History of the Old Art Union is laid over for another issue on account of a pressure of other, more urgent matter.

Any subscriber to THE ART UNION who desires to have his address changed for the Summer, will kindly send the old as well as the new address to the office of publication.